

[149 cont.]

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Concerning the behavior of the sorcerer on other occasions, cf. Dillon, p. 303, where a "priest" on board the ship sings, shouts, and laughs in a state of convulsions and apparently talks with a spirit.

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The second duty of the sorcerer, likewise worldwide, is that of weather-maker. On journeys by boat, the meduka of Santa Cruz takes his duka post with him and sets it up in the small hut of the platform. A bird-figure painted red, white, and black is also taken on board for protection against bad weather. On land charred [150] wood is sometimes laid in hollow trees to make the sun shine. Other meduka can cause a drought by not washing and not working so that they will not perspire, for their duka has power over the sun and the rain. If one brings such a meduka money and food and he grants the request, he goes into the spirit house and sprinkles water over the duka post or posts there in order to make it rain again. In order to stir up the wind, the sorcerer swings a twig of the tree imbued with the malete concerned. Each kind of sorcery has a certain magical song that goes with it (1).

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1. Codrington, p. 201. O'Ferrall, p. 225. Edge-Partington, I, 163, No. 8 (bird-figure as boat's amulet). Foy, Arch. f. Religionswiss., X, p. 513, regards the rain-makers as representatives of the god of heaven.

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Although there is no definite evidence, it is undoubtedly the case that the meduka takes part in the ceremonies that are supposed to promote the growth of the various food plants and in the harvest festivals, in other words, in the vegetation magic.

The first takes place on Nani in the bush at a place for festivities when the plots have been cleared and the plants started. Besides the necessary food, feather money and tapa

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are displayed, or rather "sacrificed."

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535 jointly, but the women must stoop. One of the principal effects of the dance is the rhythmic stamping with the feet (5). On

5. Joest in Baessler, p. 397.
Codrington, p. 333.

Ndeni, according to Codrington, every man of standing -- probably the chiefs -- has a dance area surrounded by blocks of coral close to his house, and the Spanish accounts mention areas fenced in with rattan beside the bachelors' houses (6). A dance song

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6. Gaimard in D'Urville, p. 327.
Codrington, p. 333. Page 36 above.

set down by Gaimard is apparently very erotic (7). According

7. D'Urville, p. 332.

to Joest, the club-dances, in which the well-known painted clubs are carried (Figs. 58 and 59), were rare, but they are not described in greater detail (8). Edge-Partington illustrates a

8. Joest in Baessler, p. 397. The fact that a comparatively large number of travelers who visited Santa Cruz mention these very clubs among the objects offered to them for sale does not argue for their rarity. Cf. p. 112.

piece of bamboo dance equipment that resembles the clubs; it is decorated with Coix chains and, like the clubs, with a fiber appendage (9). A peculiar custom, which, however, has

9. Edge-Partington, II, 87, No. 1.

analogies in other places in Melanesia, is the annual whip-dance

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535 shows a similar formation of the point and at the same time interesting ornamentation (5).]

5. [On the history of dance clubs in general, see the following article.]¹_A

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Among the toys (6) there is a light bow, on whose string

6. [Ethn., I, p. 155.]

/211/ a bird, simply carved out of wood, slides up and down with a quivering motion (Fig. 58). Thilenius mentions a human figure made out of wood, which a person can make dance with his hand.

522 [On Pileni a common joke /Fig. 58 appears here/ is to tie the sleeping mat to the apron of the sleeper and then wake him up with a cry of alarm, whereupon he drags the mat behind him (1).]

1. [Coombe, p. 204.]

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There seem to be no musical instruments (2). As noise-

2. [Ethn., I, p. 155.]

making instruments, there are the simple dance rattle (Ethn., I, p. 155, Fig. 64) (3) and the rattle on the dance clubs, consisting

3. [The R.-J.-Museum also has a rattle of this kind in the Joest Collection, except that it is shorter, No. 4426, which hitherto has been erroneously put with the New Hebrides.]

of halved nuts.

[The songs that are sung at the dance festivals are performed by a principal singer while two choruses take up the
[Text continues on p. 128--Analyst]

¹_A [i.e. - Foy, W. Zur Geschichte der Tanzkeulen von den Santa-Cruz-Inseln. Ethnologica, vol. II, pp. 215-238--Analyst]

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535 refrain antiphonally. Sometimes a new song is composed for a
533 festival (4).]

4. [O Ferrall, section "A Dancing Ground. " He speaks of "nasal and most unmusical song" /cited in English/. On laments for the dead, see p. 111 above.]

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Art (1)

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1. [Ethn., I, pp. 156 ff. Concerning the angular arrangements that have developed into a special style, see above, p. 20, footnote 3; on the use of notches as decorations, cf. above, p. 107, footnote 2. As new art material from Santa Cruz, special mention should be made of the wall paintings on a spirit house of Tumotu described by Coombe, pp. 190 f. (cf. also O Ferrall, section "A Ghost House"), which represent the spirits in the act of shooting the bow, fishing, canoe-building, smoking, and the like, as well as a number of pigs. In the same spirit-house the posts are carved, the center one in the form of a shark; the accompanying illustration in O Ferrall (= Coombe, plate accompanying p. 199, lower picture) shows the outer side of a carved post on the gable of a spirit house of Matema, while in Coombe, plate accompanying p. 197, bottom picture, it is shown from the inner side (cf. the following article). Coombe, p. 203, mentions colored decorations

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